

Lesson 4 THE GHETTOS

Making Connections

The additional activities and projects listed below can be integrated directly into the lesson or can be used to extend the lesson once it has been completed. The topics lend themselves to students' continued study of the Holocaust as well as opportunities for students to make meaningful connections to other people and events, including relevant contemporary issues. These activities may include instructional strategies and techniques and/or address academic standards in addition to those that were identified for the lesson.

1. Visit IWitness (iwitness.usc.edu) for activities specific to Lesson 4: The Ghettos.
2. Using information from the **Timeline** available on the website, have students align events happening in Europe and other parts of the world to Dawid Sierakowiak's diary entries in an overlapping timeline that is presented in a format of their choice. Encourage students to read additional entries of *The Diary of Dawid Sierakowiak* (Oxford University Press, 1996) to complete this assignment.
3. In this lesson, students have examined three types of primary sources in addition to visual history testimony: diaries, poems, and a photograph. Review the potential value of these kinds of sources, and consider how each adds to our knowledge and understanding of the ghettos, in general, and the Lodz ghetto, in particular. Introduce students to another kind of primary source—artifacts—by showing them the *Monopoly Game from Theresienstadt* available on the website in the **Additional Resources** section of the **Lesson Components**. Ask students to study the artifact and consider the questions below. Encourage students to review the definition of Theresienstadt in the **Glossary** on the website.
 - Even though you did not learn about Theresienstadt in this lesson, what knowledge do you have about ghettos in general that you can apply to your examination of this artifact?
 - What do you see on the Monopoly board that provides you with insight into what life was like in Theresienstadt?
 - What kind of game is Monopoly? (e.g., a game of chance, a game of power and control)
 - What is the irony of children in Theresienstadt playing Monopoly?
 - Why do you think the adults in Theresienstadt made this game for the children?

Have students research print or digital sources and identify an artifact from one of the ghettos. After studying the artifact, instruct students to report their observations using the following guiding questions:

- What was the artifact that you investigated and what ghetto was it from? Was there any information available about the artifact; if so, what information was supplied?
- What can be learned about ghetto life by studying this artifact?
- Reflect on the experience of locating and studying an artifact. How was the experience different from studying secondary sources? How, if at all, was it different from studying other types of primary sources?

- L4
4. Introduce students to Theresienstadt by having them review the definition in the **Glossary** available on the website. Explain that although most of the Jews of Theresienstadt were deported and murdered, many of the drawings and poems did survive the war and some can be found in the book, *I Never Saw Another Butterfly* (Schocken Books, 1993). Introduce students to one of the poems from this collection, Pavel Friedman’s “The Butterfly,” available on the website in the **Additional Resources** section of the **Lesson Components**. Have students read the poem aloud several times and then discuss the following questions:
 - What is the tone of this poem? Identify how specific words or phrases have an impact on the meaning and tone of the poem.
 - Why do you think the poet said the butterfly “wished to kiss the world good-bye”?
 - What has the poet found to love in the ghetto?
 - What is the significance of the line, “Only I never saw another butterfly”?
 - Do you think the poet is hopeful that he will one day leave the ghetto or is he resigned to his fate to remain “penned up,” or worse? Explain how you reached your decision.
 - Study the painting by Liz Elsbj that is paired with this poem. Describe specific techniques that the artist uses in the painting and why you think she chose those techniques when creating a painting to accompany the poem. In your opinion, is this painting a good representation of the poem? Why or why not?
 - If you were creating a piece of art to accompany “The Butterfly,” what would it look like? What medium would you use? If you were setting the poem to music, what would the music sound like? [**Optional:** Have students create their own piece of art or set the poem to music.]
 5. Have students research the role that music played in the lives of Jews forced to live in the ghettos. In particular, have students research one of the following ghettos: Kovno, Vilna, or Lodz. Among other sources, encourage students to refer to Yad Vashem’s *Heartstrings* exhibition (available on the website in the **Additional Resources** section of the **Lesson Components**). Have students prepare and share an oral or multimedia report on their findings.